

The
Cleveland
Museum
of Art

Winter

Members Magazine

Current Exhibitions

Cover: Djedefra was the son of Cheops, who built the Great Pyramid. This portrait of Djedefra (ca. 2526–2518 BC, red quartzite, h. 26.5 cm) originally belonged to a sphinx, the earliest yet known from ancient Egypt, older even than the Great Sphinx at Giza, which is an image of Djedefra's younger brother, Chephren. See Djedefra and other Egyptian kings in *Pharaohs: Treasures of Egyptian Art from the Louvre*



Poesia (engraving, hand colored with gold, 18.1 x 10.1 cm, Dudley P. Allen Fund 24.458) is one of the 50 Tarocchi Cards on view in *Sets and Series*

PHARAOHS: TREASURES OF EGYPTIAN ART FROM THE LOUVRE

Special Exhibition Gallery, February 11–April 14
Royal portraits from one of the greatest collections of Egyptian art
Sponsored by Society Bank/KeyCorp

WILLIE ROBERT MIDDLEBROOK PHOTOGRAPHS: PORTRAITS OF MY PEOPLE

Gallery 105, through March 24
Urban energy and black identity expressed with innovative darkroom techniques

SETS AND SERIES

Galleries 104, 109–112, February 20–May 5
Masterpieces of printmaking in serial formats

GREEK ISLAND EMBROIDERIES

Gallery 106, through Spring 1997
Treasures of a vanished folk art

From the Director

Dear Members,

We're inaugurating a series of four exhibitions in honor of Cleveland's 1996 bicentennial with *Pharaohs: Treasures of Egyptian Art from the Louvre*, opening to the public on the 11th of this month—and for members at a gala preview party on the night of Saturday the 10th. Congratulations to our Assistant Curator of Ancient Art Lawrence Berman for the inspired notion of borrowing these pharaonic masterpieces from the Louvre's renowned collection while the institution's Egyptian galleries undergo renovation. You will rarely see an exhibition in which every single piece is a work of such extraordinary beauty and importance (a quality standard that Larry Berman sums up with his credo "all kings and nothing but kings"). We can only hope that our long and mutually beneficial relationship with the Louvre will continue to flourish as it has in recent years.

I want to express as well our gratitude to Society Bank/KeyCorp for its extremely generous financial support, which has allowed us to bring these treasures to Cleveland during this special year for the city.

While we're on the subject of Cleveland's 200th birthday, we have organized three other exhibitions in celebration of the great event. Opening May 19 is a ground-breaking exhibition examining the city's rich artistic tradition through a century and a half of change. *Transformations in Cleveland Art, 1796–1946* draws on museums and private collections around the country to document the work of Cleveland art-

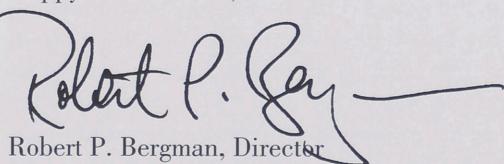
ists as the city evolved from frontier outpost to cultural and industrial powerhouse.

Following *Transformations* is *Urban Evidence: Contemporary Artists Reveal Cleveland*, a three-way collaboration among the museum, the Cleveland Center for Contemporary Art, and SPACES gallery. The show, which opens August 25, encourages invited artists to examine the culture, economics, politics, and geography of the city, and features specially commissioned works. The artists hail from as close as Cleveland and as far away as New York City, Tokyo, and Moscow.

Finally, opening November 24, is *Legacy of Light: Master Photographs from the Cleveland Museum of Art*, the first major exhibition of this now important aspect of our collection. Featuring 150 key works from the museum's holdings of more than 1,000 photographs made between the early 1840s and the mid 1990s, the show promises to be a revelation.

These four exhibitions, incidentally, are unique to Cleveland and the CMA. I hope you will all join us in celebrating Cleveland's 200th birthday, Cleveland Museum of Art style.

Happy Bicentennial, Cleveland!



Robert P. Bergman, Director



Carl Gaertner's painting *Flying Ponies* (Collection Carol and Michael Sherwin), a view of Euclid Beach Park from early in this century, will be in *Transformations*, the first survey of the history of Cleveland art

Pharaohs from the Louvre

**PHARAOHS:
TREASURES
OF EGYPTIAN
ART FROM
THE LOUVRE**
February 11–
April 14

**The artisans who
decorated the royal
tombs in the Valley
of the Kings used
limestone chips, or
ostraca, as writing
or drawing sur-
faces, often for
practice. This por-
trait of Ramesses VI
(1143–1136 BC, w.
22.5 cm), however,
is no practice
sketch but the
work of a master
artist**

Ancient Egypt abounded in images of its rulers. Colossal statues of the pharaoh fronted temple pylons for all to see, statues lined processional ways and filled courtyards and offering rooms to overflowing. Reliefs on temple walls showed the king victorious over his enemies and offering to the gods, who granted him everlasting life, stability, and dominion in return. Devotional images of the king were also set up in private homes, and images of the ruler appeared on tomb walls and decorated the interiors of coffins. The divine pharaoh was the cornerstone of Egyptian civilization, and its maintenance depended upon him.

Pharaohs presents 30 images of Egyptian royalty from the Musée du Louvre, Paris. Ranging in date from 3000 BC to AD 68, the works span the entire history of ancient Egyptian civilization. Among the images are portraits of Egypt's most famous rulers, such as Amenhotep III, Amenhotep IV (Akhenaten), Tutankhamen, Ramesses II (the Great), and Cleopatra. Chosen for their rarity and artistic quality, the works include statues, reliefs, steles, and paintings ranging in size from four inches to over life-size. In addition, nine carefully chosen works of art from Cleveland's Egyptian collection allow us to compare portraits of pharaohs otherwise on two sides of the Atlantic and also provide other illuminating juxtapositions.

With more than fifty thousand objects, the Louvre has one of the most important Egyptian collections in the world. Its development virtually parallels the history of collecting Egyptian art. Contrary to a common misapprehension, however, the Louvre does not house the antiquities collected during Napoleon Bonaparte's

Pharaohs: Treasures of Egyptian Art from the Louvre was organized by the Cleveland Museum of Art in collaboration with the department of Egyptian antiquities, Musée du Louvre, Paris. The exhibition is sponsored by Society Bank/KeyCorp with additional support from the National Endowment for the Arts, a federal agency, and the Ohio Arts Council. Promotional support is provided by WDKO 102.1 FM and AM 850 WRMR and the Avenue at Tower City Center.

Egyptian campaign of 1798–1801, which revealed the wonders of ancient Egyptian civilization to modern Europe. Those antiquities—including the famous Rosetta Stone—are now in the British Museum. The Louvre's department of Egyptian antiquities was founded 25 years later, in 1826, by order of King Charles X, and Jean-François Champollion, the "Father of Egyptology" and decipherer of hieroglyphs, was appointed its first curator. In just six years (Champollion died in 1832 at age 41), he put

together a collection of some nine thousand objects, which formed the nucleus of this great collection.

The major suppliers of antiquities in those days were the European consuls stationed in Egypt, which at that time was officially a part of the Ottoman Empire, governed by a viceroy. Equipped with permits from the viceroy, the consuls assembled huge and important collections, which they then put up for sale, often with surprising results. French consul Bernardino Drovetti's first collection, for example, went to the king of Piedmont in 1824. The second collection of English consul Henry Salt, including the monumental *Seated Statue of Sebekhotep IV*, was acquired by Champollion for the Louvre in 1826 instead of going to the British Museum. In 1827, when he purchased Drovetti's second collection, the Louvre acquired the *Ostracon with Portrait of Ramesses VI*.

Acquisitions were also made through excavations. Until fairly recently, finds from excavations were routinely divided between the Egyptian government and the excavator. In 1851 French Egyptologist Auguste Mariette discovered the catacombs of the sacred Apis bulls, known today as the Serapeum, at

Members Preview Party, Saturday the 10th, and a **Free Members Day**, Monday the 12th—see p. 15.

Timed Tickets: Free for members. General public: \$7, \$5 students and seniors, free for children 11 and under.

Recorded Tour included in the ticket price (\$1 for museum members and children).

Egyptian Archaeology Camp, Lower Education Level, introduces Egyptian archaeology and hieroglyphs through activities for children and adults.

Learning Center in the exhibition focuses on Egyptian art and archaeology. **Slide Tape:** *Pharaohs*, A-V room I.

Pharaohs Conference, Saturday, March 9, 8:30–5:00. See enclosed flyer.



Saqqara. One of the most sensational finds in Egyptology, it launched Mariette's career; he later became Egypt's first director of antiquities and founded what is today the Egyptian Museum of Cairo. Between 1852 and 1856, Mariette sent back to the Louvre nearly six thousand objects—statues, precious jewelry, and steles, including the *Epitaph for an Apis Bull* (p. 7)—from his excavations.

From 1880 until today, French excavations have been carried out under the direction of the

French Institute of Oriental Archaeology, with headquarters in Cairo. Extraordinary works of art have come from important sites up and down the Nile, illustrating every period of Egyptian history. The magnificent *Head of Djedefra, from a Sphinx* (cover) was found in the king's pyramid at Abu Rawash, north of Giza, excavated in 1907; the *Bust of Thutmose IV* (p. 6) is from Nag el-Madamud, a sanctuary north of Luxor, which was cleared between 1925 and 1933; and another work was discov-



This statuette (1353–1337 BC, painted limestone, h. 22.2 cm) shows Amenhotep IV, better known as Akhenaten, and his beautiful wife Nefertiti walking hand in hand. It is the best preserved existing statue of the royal pair.

ered on Elephantine Island, excavated in 1906.

A third major source of acquisitions has been gifts, transfers, and bequests. The oldest work of art in the exhibition, the celebrated *Bull Palette* (p. 7), was a gift of Egyptian foreign minister Tigrane Pasha to the Near Eastern department in 1886; it was transferred to the Egyptian department in 1912. *The Statue of the God Amen Protecting Tutankhamen* was a gift of the architect Baron Alphonse Léopold Delort de Gléon in 1903. The bequest of the American collector Atherton Curtis and his family, fifteen hundred objects, came in 1938; the prize of this collection, the *Pair Statuette of Amenhotep IV (Akhenaten) and Nefertiti*, has never before been lent to an exhibition.

The Louvre's department of Egyptian antiquities is currently undergoing a complete re-installation as the final stage of the project known as the Grand Louvre. The new galleries are scheduled to reopen in 1997. *Pharaohs* presents a unique opportunity to view these select portraits of Egypt's rulers side by side. Cleveland is the only venue. The choice of subject is appropriate, for just as the Louvre collection is famous for its taste and aesthetic quality, the pharaoh was the greatest patron of the arts in ancient Egypt and commanded the best artists and materials. Royal monuments—architecture, sculpture, and relief—were a demonstration of the king's piety and also a tangible expression of his power and efficacy as

This over life-size bust (1401–1391 BC, red granite, h. 73 cm) was given to the Louvre by the Egyptian government as part of the division of finds from Nag el-Madamud, north of Luxor. The lower part, badly damaged, remains at the site. It shows that the ruler, Tuthmosis IV, was seated



king. The expenditure involved in building projects including statuary (an integral part of temple decoration) was prodigious, and each ruler strove to surpass his predecessors. Thus Amenhotep III boasted of "making very many great monuments, the like of which" had not been "seen since the primeval time of the Two Lands." The long-lived Ramesses II so overshadowed his successors with his monuments that nine kings in a row chose to bear his name, hoping to emulate him. The ambitious but short-lived Ramesses IV, who is represented in the exhibition by an exquisite *shawabty*, or funerary figurine, claimed to have done more for the gods in his first four years of rule than Ramesses II had in sixty-seven. Ramesses IV

From early times, the bull symbolized male strength and sexual potency. It was therefore an ideal image for the king, who appears on this palette as a bull trampling an enemy (ca. 3000 BC, mudstone, h. 26.5 cm)

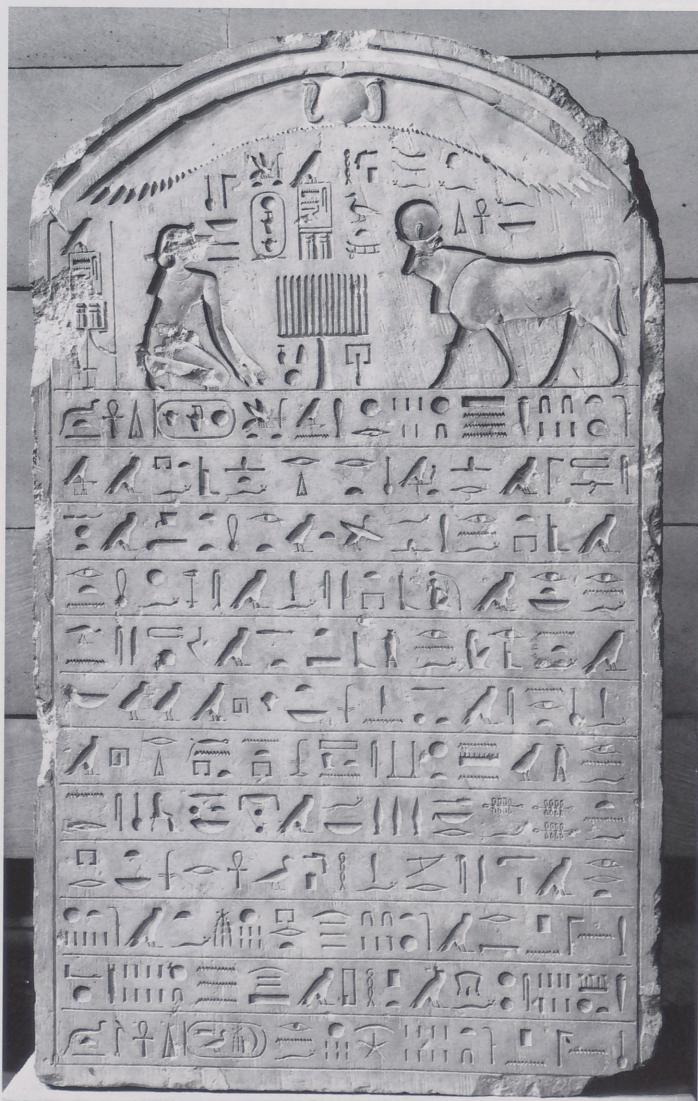


prayed for twice the lifetime of his great predecessor, but his prayers seem to have gone unanswered, for he died after only seven years on the throne.

Egyptian art is often regarded as static, and there is no denying that it maintained a remarkable continuity for more than three thousand years. No civilization was ever more aware of its past, ever holding it up as a model. But there was change. An exhibition such as this, which focuses on a single theme, highlights the styles of each period through supreme examples.

■ Lawrence M. Berman, Assistant Curator of Ancient Art

At the top of this stele (570–526 BC, dated year 23, limestone, h. 107 cm), Pharaoh Amasis kneels before the sacred bull of Memphis. The inscription describes the bull's elaborate burial. Like a tombstone, it also records the dates of his birth and death



Sets and Series

SETS AND
SERIES
February 20–
May 5

From the earliest days of printmaking, printed sets were commonplace, especially before the invention of motion pictures. The serial format was used to visualize narratives or illustrate groups of related things and people. Typical subjects included stories from mythology and the Bible, the seven virtues and vices, views and landscapes, the seasons, and the months of the year.

The 12 sets on view in this exhibition are masterpieces from the 15th to the 19th centuries. Included are engravings, woodcuts, etchings, and lithographs by Albrecht Altdorfer, Antonio Canal (called Canaletto,) Albrecht Dürer, Goya, Max Klinger, Odilon Redon, and Henri de Toulouse-Lautrec.

One of the centerpieces of the print collection is the complete set of *Tarocchi Cards*. These delicate engravings, hand colored with gold, were made by an unknown printmaker in Ferrara, Italy, around 1465. While the name comes from a superficial similarity to tarot cards, these 50 cards

Henri de Toulouse-Lautrec's *Elles* (Women), a series of 11 lithographs depicting life in Parisian brothels in the 1890s, is exceptional for its subject matter as

were not used to tell fortunes. Instead, they illustrate personifications that collectively present a medieval concept of the universe. In ascending order, the set contains the ranks of society, from beggar to pope, followed by the muses, the liberal arts, the virtues, and finally the celestial bodies. Another rare treasure is Altdorfer's set of 40 miniature woodcuts, *The Fall and Redemption of Man*, dating from about 1513 (see inset). Because paper was so valuable in the 16th century, eight images were printed on each sheet before it was cut apart and sold. None survive from this first sheet, but our unique set preserves four per sheet, all in pristine condition.

Today, prints from sets are frequently treated as independent objects, which can compromise their original meaning and aesthetic impact. *Sets and Series* offers an unusual opportunity to see a number of great works of art in their original groupings.

■ Sabine Kretzschmar, Curatorial Assistant, Prints and Drawings

well as the quality of the color printing (Frontispiece from *Elles* and *The Seated Clown*, 1896, each 52.7 x 40.3 cm, gift of Ralph King 25.1204, 25.1205)



An Enigmatic Terracotta

In 1928 a tin miner working near the town of Nok, in central Nigeria, discovered a ceramic sculpture fragment in a previously unknown style. In succeeding decades, hundreds of such fragments were discovered in tin-bearing gravel deposits, often 25 feet or more below the modern surface level. Radiocarbon and thermo-luminescence tests (used, respectively, to date organic materials and ceramics) have confirmed that the Nok terracottas were made between 600 BC and AD 250.

In 1994 the museum acquired an exceptionally large and well-preserved Nok head that was probably once part of a nearly life-size seated figure posed with knees drawn up and chin resting on a forearm. In style, the head belongs to a group characterized by exaggerated length and a large rounded forehead that tapers gradually to a small chin. A similarly shaped head with a moustache was uncovered in 1951 on the grounds of a school in Atsina Ala, in the southern portion of the Nok style's known range.

While the surfaces of most Nok sculptures have been badly eroded by moisture, the museum's head is in excellent condition. The original surface of the face is largely intact, preserving the appearance of taut, shiny skin. The artist rendered the facial features with great sensitivity, from the graceful sweep of the nose to the lips, which are parted slightly to reveal the teeth. The large, contemplative eyes have delicate indentations on the rims to indicate lashes; the gently curved brows are similarly indented. A triangular area of tattooing or scarification is preserved on one cheek; only

traces of similar markings remain on the opposite side of the face. The jaunty tilt of the textured cap enhances the work's subtle asymmetry and adds to its liveliness. Remarkably, the hair extending below the cap is modeled in the form of fingers that cover the ears.

Like most Nok ceramics, the head was shaped by hand from a coarse-grained clay.



After some drying, the sculpture was covered with slip (a suspension of fine clay and water) and burnished to produce a smooth, glossy surface. The head is hollow, with several openings to facilitate thorough drying and even firing. The firing process probably resembled that used today in Nigeria, in which ceramic pieces are covered with grass, twigs, and leaves and burned for about two hours. Successful firing of a large ceramic sculpture requires considerable technical mastery.

Unfortunately, little has yet been discovered about the original functions and meanings of Nok ceramic sculptures. Some, with human or animal figures posed atop a dome-shaped base, may have served as finials for the roofs of dwellings, shrines, or tombs. Others could portray ancestors, for, by honoring the dead, the living may have hoped to avert problems such as crop failure, infertility, or illness. The specific meaning of Cleveland's Nok head, on view in gallery 241, will probably always remain a mystery. Yet with its bold modeling and sensitive expression, this work communicates very directly across the millennia, a testament to the power and antiquity of African art.

■ Margaret Young-Sánchez, Associate Curator of Art of the Americas, Africa, and Oceania

Nok is sub-Saharan Africa's earliest known sculptural tradition. Ceramics like this almost life-size head (600 BC–AD 250, terracotta, h. 34 cm, Andrew R. and Martha Holden Jennings Fund 95.21) are approximately contemporary with works created in ancient Egypt during the Late and Greco-Roman periods

Music

With three **Musart Series** concerts and another half dozen free recitals, February offers free music aplenty. The month begins with a **Chamber Music Concert** on Sunday the 4th at 3:30 by the *Cleveland Classical Trio* playing works by Haydn, Beethoven, and Mendelssohn. The next Thursday, the 8th, at 3:30, soprano *Noriko Fujii* and fortepianist *Janina Ceaser* offer a gallery concert devoted to the music of Wolfgang Amadeus Mozart. Then a **Duo-Piano Recital** on Sunday the 25th at 3:30 features *Cristina Perotti* and *Laurence Lynn Dutt* performing works by Schubert, Shostakovich, and Gershwin.

All the while, Karel Paukert offers **Curator's Recitals** at 2:00 on Sunday afternoons, plus one Thursday at 3:30, with a wide variety of works for organ, harpsichord, and clavichord. Guest organist Steven Woodell subs for Karel on Sunday the 25th.

Admission to all February programs is free. Complete program details appear in the listings and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

We are both sad and pleased to announce a change in the next **Jazz on the Circle Concert** on Friday the 2nd at 8:00. Gerry Mulligan has been forced to cancel for health reasons. Appearing instead will be the 14-piece *Mingus Big Band*, which has won rave reviews worldwide over the past few years for its interpretations of the music of the late Charles Mingus.

Jazz on the Circle is a collaboration of the Cleveland Museum of Art, the Musical Arts Association, Northeast Ohio Jazz Society, and Tri-C Jazzfest to present jazz concerts in the museum's Gartner Auditorium and at Severance Hall. Production and broadcast support is provided by WCPN, 90.3 FM. Tickets (\$30, \$23, \$18) are available at the Severance Hall box office, 231-1111. All credit cards accepted.



Ceaser and Fujii



Dutt and Perotti



Music of Mingus

1 February/Thursday

First Thursday Curatorial consultation for members only, by appointment

Film 12:30 *Faith Ringgold: The Last Story Quilt* (28 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Love's Emissaries: Cupids in Art*. Dale Hilton

2 February/Friday

Gallery Talk 1:30 *CMA Highlights*

Jazz on the Circle Concert 8:00 *Mingus Big Band*. 14 crack musicians carry on the spirit of the late Charles Mingus, called "the most exciting big band performing anywhere in the world" by jazz composer Andrew Homzy. Jazz on the Circle is a collaboration of the museum, the Musical Arts Association, Northeast Ohio Jazz Society, and Tri-C Jazzfest. Production and broadcast support is provided by WCPN, 90.3 FM. Get tickets (\$30, \$23, \$18) at Severance Hall box office, 231-1111. Mulligan ticket holders who do not wish to attend should call 231-1111

3 February/Saturday

Gallery Talk 1:30 *CMA Highlights*

4 February/Sunday

Gallery Talk 1:30 *Love's Emissaries: Cupids in Art*. Dale Hilton

Curator's Recital 2:00 Karel Paukert. Organ works by Bruhns, Klička, Wiedermann, and Dynnesen

Chamber Music Concert 3:30 *Cleveland Classical Trio*. Violinist Stephen Marvin and cellist René Schiffer, members of Apollo's Fire, and Oberlin-based fortepianist David Breitman have joined forces to perform late 18th- and early 19th-century chamber music on period instruments. In the first of two Musart Series concerts during their inaugural season, they perform works by Haydn, Beethoven, and Mendelssohn.

Film 3:30 *The Thief of Bagdad* (UK, 1940, color, 106 min.) directed by Michael Powell, Ludwig Berger, Tim Whelan, and Zoltan Korda, with Sabu, Conrad Veidt, and Rex Ingram. Magical, visually splendid Arabian nights tale of a native boy and a genie who outwit an evil wizard. Winner of three Academy Awards; music by Miklos Rozsa. Admission \$4, \$3 CMA members. *Kids 12 and under \$2 (this show only)*

Film Program

Bullseye: The Color Productions of the Archers. Our three-month series of the color films of the inventive and flamboyant Michael Powell and Emeric Pressburger ("the Archers") continues with *The Life and Death of Colonel Blimp*, *The Red Shoes*, and *Tales of Hoffman*. Every color movie they made between 1942 and 1957 is being shown through March in new 35mm prints from the Champagne Piper-Heidsieck Classic Film Collection of the British Film Institute. A series of b&w works by the Archers will show in March at the Cleveland Cinematheque, 421-7450.

Powell without Pressburger. Two of Michael Powell's best-known films were not made under the banner of "the Archers," although they rival those



Swamp Flower, from 1913. Pianist Sebastian Birch accompanies all three programs of German silent films

productions in color, imagination, and eccentricity. The fantasy classic *The Thief of Bagdad* preceded his collaboration with Emeric Pressburger; the controversial *Peeping Tom* followed it.

The antidote to all that glitzy color may be **Before Caligari: Early German Silent Films, 1911-1916.** To most Americans, German cinema began with Robert Wiene's *The Cabinet of Dr. Caligari*. But years before this 1919 horror classic, Germany had a thriving film industry. In this series we survey seven works that come from a larger series of early German silents organized by the Stiftung Deutsche Kinemathek, Berlin, and the Goethe-Institut, Munich. All films will be presented in beautiful, restored 35mm prints, with color tinting and toning, spoken English translation of the German intertitles, and live piano accompaniment by Sebastian Birch. An accompanying catalogue, *Red for Danger, Fire, and Love*, will be sold at the Film Program box office during the series. Thanks to the Goethe-Institut, Ann Arbor, for making the Cleveland showing of this ground-breaking series possible.

Admission to CMA film programs is \$4, \$3 CMA members.

6 February/Tuesday

Gallery Talk 1:30 CMA Highlights

7 February/Wednesday

Film 12:30 *The Life and Art of William H. Johnson* (30 min.)

Gallery Talk 1:30 Music and Art. Nancy McAfee

Film 7:00 *The Life and Death of Colonel Blimp* (UK, 1943, color, 163 min.) directed by Michael Powell and Emeric Pressburger, with Roger Livesey, Deborah Kerr, and Anton Walbrook. Fond look back at the life and career of a fictitious British military man, from the Boer War to WWII. New 35mm print. "Marked by an enormous generosity of spirit: in the history of the British cinema there is nothing to touch it." —*Time Out Film Guide*. Admission \$4, \$3 CMA members

8 February/Thursday

Film 12:30 *The Life and Art of William H. Johnson* (30 min.)

Gallery Talk 1:30 CMA Highlights

Gallery Talk 2:30 Music and Art. Nancy McAfee

Gallery Concert 3:30 Noriko Fujii, soprano, and Janina Ceaser, fortepiano. Well-known to Cleveland audiences for their many appearances at the museum and elsewhere in town, the two Cleveland State University faculty members present a program devoted to the music of Wolfgang Amadeus Mozart

9 February/Friday

Gallery Talk 1:30 CMA Highlights

10 February/Saturday

All-Day Drawing Workshop 10:30-4:00

Registration required by Friday the 9th; call ext. 462. An intensive gallery class for beginning to advanced students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon

Gallery Talk 1:30 CMA Highlights

Members Preview Party for Pharaohs

8:00-midnight. Tickets and reservations required (\$25 for members, \$35 for guests). Call ext. 296 for details

11 February/Sunday

Gallery Talk 1:30 Music and Art. Nancy McAfee

Family Archaeology Camp and Workshops 1:30-4:30. Lower Level/Education

Curator's Recital 2:00 Karel Paukert.

Organ and harpsichord works by Louis and François Couperin, Franck, and Messiaen

Film 3:30 *The Red Shoes* (UK, 1948, color, 133 min.) directed by Michael Powell and Emeric Pressburger, with Anton Walbrook, Marius Goring, and Moira Shearer. Sumptuous fairy tale in which a young ballerina must choose between her art and her love for a struggling composer. New 35mm print. Admission \$4, \$3 CMA members

12 February/Monday

Members Day for Pharaohs 1:00-8:00

13 February/Tuesday

Gallery Talk 1:30 CMA Highlights

14 February/Wednesday

Film 12:30 Romare Bearden and Charles White: *Griots of Imagery* (28 min.)

Gallery Talk 1:30 *The CMA's Egyptian Collection*. Barbara A. Kathman

Family Archaeology Camp 4:30-7:00.

Lower Level/Education

Films 7:30. Three early silent films shown in color tinted and toned prints, with live piano accompaniment by Sebastian Birch. *The Mysterious Club* (Germany, 1913, b&w, 41 min.) directed by and starring Joseph Delmont. A detective travels to Rotterdam to investigate a string of mysterious suicides. Delmont was also an acrobat, à la Douglas Fairbanks. *Christmas Thoughts* (Germany, 1911, b&w, 9 min.) director unknown. A vignette about a bereaved mother. *And the Light Went Out* (Germany, 1914, b&w, 41 min.) directed by Fritz Bernhardt. A drama of love and treachery centered around a lighthouse. Admission \$4, \$3 CMA members

15 February/Thursday

Film 12:30 Romare Bearden and Charles White: *Griots of Imagery* (28 min.)

Gallery Talk 1:30 CMA Highlights

Gallery Talk 2:30 *The CMA's Egyptian Collection*. Barbara A. Kathman

Gallery Recital 3:30 Karel Paukert. Clavichord works by baroque composers

Hands-On and So On

Starting February 11, when *Pharaohs* opens, you'll find a number of **Family Programs** with an Egyptian flavor. Our Sunday the 18th free drop-in *Family Express* workshop, 3:00–4:30, is *Royal Regalia*—portraits of kings and queens of Egypt inspire your royal family to create their own crowning glories. Also of interest to families are *Sunday Pharaohs Workshops* inspired by the exhibition, 1:30–4:30 while the show is up (except on Family Express days), and the February 10 open registration for *Spring Young People's Classes* (members can sign up ahead of time using the flyer mailed last month or by dropping in the week of February 6 to 10).

Pharaohs will be lording over our adult programs as well. A number of the month's **Thematic Gallery Talks**, Wednesdays and Sundays at 1:30 and Thursdays at 2:30, focus on Egypt, and **Films and Videos**, shown in the A-V Center, Lower Level/Education, Wednesdays and Thursdays at 12:30, also feature Egyptian culture.

Our regular **Highlights Tours** of the permanent collection are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. A sign language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.



We can fill your creative plate with art this month

One major **Slide Lecture** takes place here this month: another of our ever-popular talks cosponsored by the Cleveland Archaeological Society, *The Gardens and Palace of King Kasayapa at Sigiriya (Sri Lanka)*, by Robert Lindley Vann, University of Maryland professor, is on Wednesday the 28th at 8:00.

Sun-Hee J. Kwon's monthly **All-Day Drawing Workshop** is Saturday the 10th, 10:30–4:00. Register by Friday the 9th by calling ext. 462. The \$20 fee covers materials and parking.

16 February/Friday

Gallery Talk 1:30 CMA Highlights

17 February/Saturday

Gallery Talk 1:30 CMA Highlights

18 February/Sunday

Gallery Talk 1:30 *The CMA's Egyptian Collection*. Barbara A. Kathman

Family Archaeology Camp 1:30–4:30.

Lower Level/Education

Curator's Recital 2:00 Karel Paukert. Organ works by Bruna, J. S. Bach, and Lefébure-Wély

Family Express 3:00–4:30 *Royal Regalia*.

Portraits of kings and queens of Egypt inspire you to create their own crowning glories in a free drop-in workshop

Film 3:30 *The Tales of Hoffman* (UK, 1951, color, 127 min.) directed by Michael Powell and Emeric Pressburger, with Moira Shearer, Robert Helpmann, and Leonide Massine. Three tales of unrequited love receive splendid treatment in a fusion of dance, music, and film based on Offenbach's operetta. New 35mm print. Admission \$4, \$3 CMA members

20 February/Tuesday

Gallery Talk 1:30 CMA Highlights

21 February/Wednesday

Film 12:30 *The Egyptologists* (25 min.)

Gallery Talk 1:30 *Reality or Representation: Roman Portrait Sculpture*. Alicia Hudson

Family Archaeology Camp 4:30–7:00.

Lower Level/Education

Films 7:30. Two silent films shown in color tinted and toned prints, with live piano accompaniment by Sebastian Birch. *The Black Ball* (Germany, 1913, b&w, 39 min.) directed by Franz Hofer. Two sisters plot revenge on a philandering count who caused their sister's suicide. *Queen of the Stock Market* (Germany, 1916, b&w, 53 min.) directed by Edmund Edel. The keen business sense of a woman (Asta Nielsen) is undone by her emotions. Admission \$4, \$3 CMA members

22 February/Thursday

Film 12:30 *The Egyptologists* (25 min.)

Gallery Talk 1:30 CMA Highlights

Gallery Talk 2:30 *Reality or Representation: Roman Portrait Sculpture*. Alicia Hudson

23 February/Friday

Gallery Talk 1:30 CMA Highlights

24 February/Saturday

Gallery Talk 1:30 CMA Highlights

25 February/Sunday

Gallery Talk 1:30 *Reality or Representation: Roman Portrait Sculpture*. Alicia Hudson

Family Archaeology Camp and Workshops 1:30–4:30. Lower Level/Education

Organ Recital 2:00 Stephen Woodell.

Winner of the 1995 Region V Young Artists Competition of the American Guild of Organists, student of Todd Wilson at the Cleveland Institute of Music, and assistant organist at St. Paul's Episcopal Church in Cleveland Heights, Mr. Woodell plays works by J. S. Bach, Widor, and Duruflé

Duo-Piano Recital 3:30 Cristina Perotti and Laurence Lynn Dutt. Formed in 1984 at the Accademia Chigiana in Siena, Italy, the duo has performed extensively throughout Europe, South America, and the United States, judged international competitions, presented master classes, and produced several recordings and instructional videos. They perform works by Schubert, Shostakovich, and Gershwin

Film 3:30 *Peeping Tom* (UK, 1960, color, 109 min.) directed by Michael Powell, with Carl Boehm, Moira Shearer, and Anna Massey. Shocking, voyeuristic tale of a psychopathic killer, a cameraman, who films his victims. This darkly comic thriller, along with Hitchcock's *Psycho* (released in the same year), influenced a whole generation of young filmmakers. Uncut version; no one under 18 admitted. Admission \$4, \$3 CMA members

27 February/Tuesday

Gallery Talk 1:30 CMA Highlights

Programs Fit for Pharaohs

An **Egyptian Archaeology Camp** located in the Lower Education Level introduces archaeology and hieroglyphs through hands-on activities for children and adults. Drop in anytime to decipher heiroglyphs or make a rubbing, or come for special scheduled projects on Sunday afternoons and Wednesday nights. On Sundays only, there are workshops in which you can make mummy jewelry and protective amulets.

The exhibition ticket price includes a **Recorded Tour** (\$1 for museum members and children 11 and under). A **Learning Center** within the exhibition will focus on Egyptian art and archaeology. A **Slide Tape** presentation, *Pharaohs*, will be shown continuously in the A-V center.

On Saturday, March 9, 8:30–5:00, we offer **Pharaohs**, a conference. Distinguished scholars from Harvard, the University of Chicago, Johns Hopkins, the University of Toledo, and the CMA examine aspects of Egyptian art: Registration is \$30 (\$20 for museum members, seniors, and students with ID). Call ext. 464, for information. The insert in this issue provides full details. A flyer is available in the north lobby.



Chief Conservator Bruce Christman examines the joint between the two sections of the museum's *Nome Gods Bearing Offerings* from the reign of Amenhotep III. The relief is on view in *Pharaohs*

The original temple for which this colorful relief (*Nome Gods Bearing Offerings*, about 1391–1353 BC, h. 66 cm, John L. Severance Fund 76.51) was made was torn down in antiquity. Fortunately, the relief was then used

to fill interior walls of a later temple, where it was evidently well-protected from the elements. All ancient Egyptian reliefs were brightly painted, but very few have survived with as much original pigment intact



28 February/Wednesday

Film 12:30 *Techniques of Egyptian Sculpture* (20 min.)

Gallery Talk 1:30 *Decorative Arts*. Dyane Hronek Hanslik

Family Archaeology Camp 4:30–7:00.

Lower Level/Education

Films 7:30. Two silent films shown in color tinted and toned prints, with live piano accompaniment by Sebastian Birch. *Swamp Flower* (Germany, 1913, b&w, 52 min.) directed by Viggo Larsen. A dancer has a tragic affair with a sculptor and a count. *The Devil's Church* (Germany, 1913, b&w, 44 min.) directed by Hans Mierendorff. The devil—disguised as an itinerant tinsmith—seduces a farm woman before taking possession of an entire village. Admission \$4, \$3 CMA members

Lecture 8:00 *The Gardens and Palace of King Kasayapa at Sigiriya (Sri Lanka)*.

Robert Lindley Vann, University of Maryland. Cosponsored by the Cleveland Archaeological Society

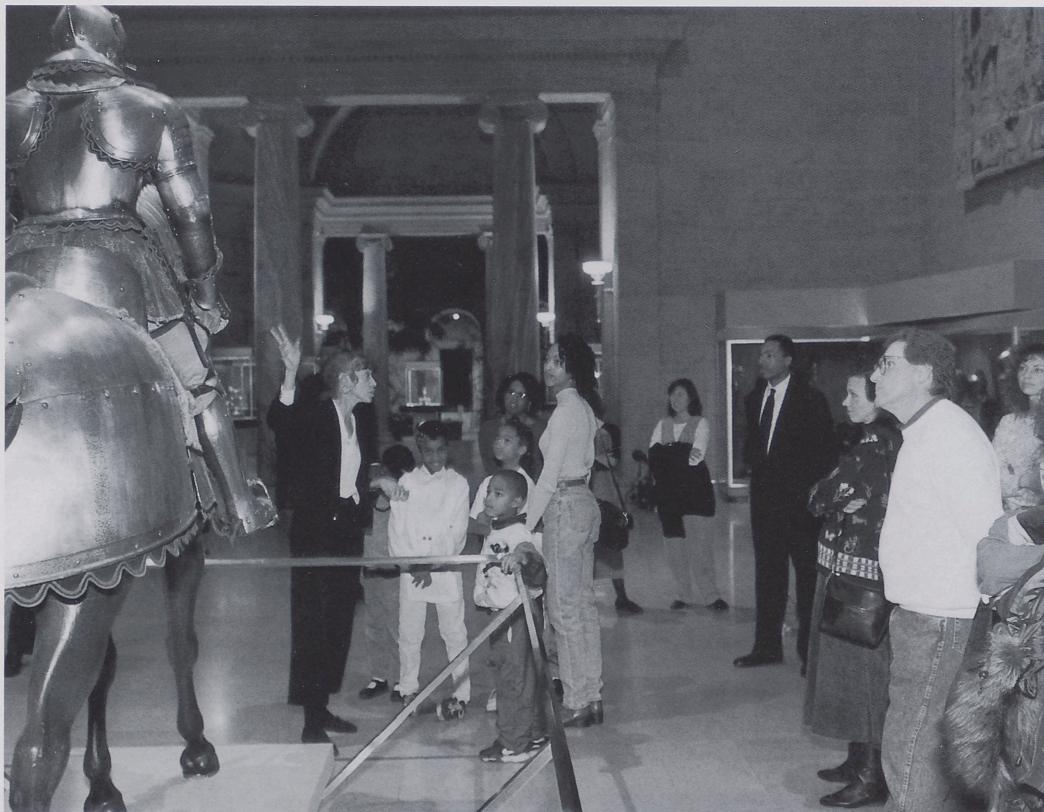
29 February/Thursday

Film 12:30 *Techniques of Egyptian Sculpture* (20 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Decorative Arts*. Dyane Hronek Hanslik

Thanks to Corporate Members for Ongoing Support



Festive Fridays are a popular way for corporations to introduce their staffs to the museum. The event pictured above took place in December. To learn about the next one (March 1) call Michael Weil at ext. 152

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The Corporate Council provides critical guidance in the museum's relationship with Cleveland's business community

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African Zion Thanks

Thanks to the people and businesses who provided financial support, in addition to our sponsors BP America and Bank One, Cleveland, to the *African Zion* exhibition.

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Pharaonic Festivities

The **Members Preview Party** for *Pharaohs* will be Saturday night, February 10, from 8:00 to midnight. Tickets (\$25 for members, \$35 for guests) are required for admission; call ext. 296 for details. Tickets for reservations received on or before January 29 will be mailed; those received after January 29 will be held at the door. To avoid inconvenience, please order early. Questions? Call ext. 296.

The evening's events start at 8:00 when the exhibition opens. Refreshments will be served and a cash bar will be available. The Museum Store will be open all evening (offering, among other things, the \$19.95 *Pharaohs* catalogue).

At 8:45, Director Robert P. Bergman will offer welcoming comments in Gartner Auditorium, after which Lawrence M. Berman, the curator in charge of *Pharaohs*, will discuss the exhibition (this lecture will

be repeated at 9:30). The parking lots will be open 7:45 to midnight.

On Monday the 12th, those of you who missed the opening party can enjoy a **Free Members Day**, 1:00–8:00. Guests are \$7. In fact, you can come even if you didn't miss the opening. The Museum Cafe will be open for lunch, tea, or dinner.

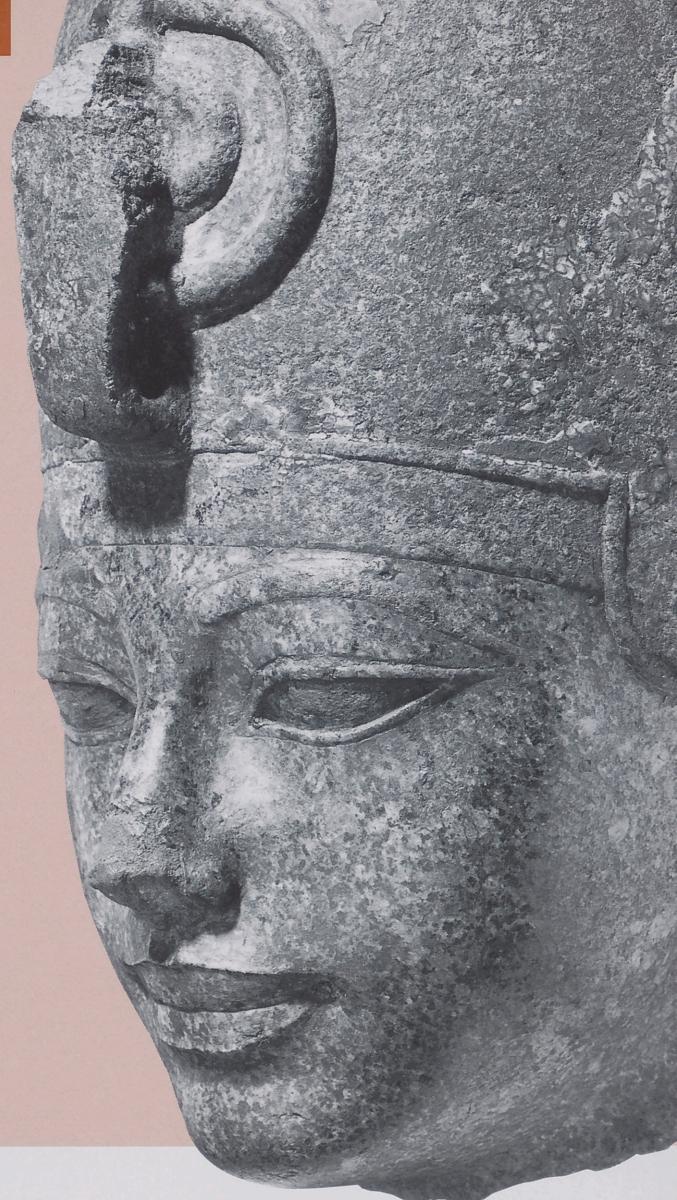
Special thanks to the sponsors of *Pharaohs*



A KeyCorp Bank



Head of Amenhotep III (about 1391–1353 BC, granodiorite, h. 39.1 cm, gift of the Hanna Fund 52.513) is one of nine CMA works in the *Pharaohs* show



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

What to Do

Here's how to chase away Cleveland's gray old February blahs. Stop by and volunteer for a few hours at the Cleveland Museum of Art. Diane and Andrea of Visitor and Volunteer Services (ext. 593) invite you to fight your way out of the house through the snow and down to the museum. Here are a few ways we could use your help. Bring a pal or two!

Distributing the *Pharaohs* audio tour
Stuffing and assembling mailings
Assisting at special events
Ushering for concerts
Supporting staff with clerical projects
Promoting the museum at expos, malls, fêtes, fests, fairs, and flea markets
Greeting visitors at special events
 And lots lots more.



By all means, yes. Call me. Write me. I want to help.

Name _____

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Trideca in Akron

The Trideca Society meets at the Akron Art Museum on Sunday the 18th at 2:00 to tour the exhibition *Ohio Perspectives: Explorations in Clay*. At 2:30 William Hunt will lead a panel discussion titled "Where is Ceramics Today and Where Is It Going?" Four artists whose work is included in the exhibition will participate—William Brouillard, Kristen Cliffler, Kirk Mangus, and Angelica Pozo. Although not intended as a survey of contemporary Ohio ceramists, this exhibition should offer an interesting overview of the regional field today, as well as an opportunity to revisit the work of several artists already familiar to Cleveland audiences from *May Shows* and other occasions. Refreshments will follow the panel discussion.

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Museum photography by Howard T. Agriesti, Gary Kirchenbauer, and Gregory M. Donley

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Tuesday, Thursday,
Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays,
July 4, Thanksgiving,
Christmas, and New
Year's Day

Museum Cafe Hours

Tuesday, Thursday,
Friday 10:00-4:30
Wednesday 10:00-8:30
Saturday 10:00-4:15
Sunday 1:00-4:30

Museum Store Hours

Open during all regular and extended hours

Ingalls Library Members Hours

Tuesday-Saturday
10:00-gallery closing
Slide Library by appointment only

Print Study Room Hours

Tuesday-Friday
10:00-11:30 and
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90¢ per half-hour to
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Free to senior citizens
all day Thursday
Free with handicapped permit
\$2.25 flat fee every
Wednesday after 5:00
Rates include tax

For Visitors with Disabilities

Large-type brochure available in the North Lobby. Borrow wheelchairs at the check room

Wheelchair access is via the North Door

Second-class postage paid at Cleveland, Ohio

Free assistive listening system (ask at the North Lobby check room) for films and lectures in the Auditorium and Recital Hall—funded by a grant from Society National Bank

Young Masters

Members may register for Young Peoples Classes Tuesday, February 6 through Friday, February 9. Don't pass up this important membership benefit!

